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May 2023

Abhyasa Vidyalayam, puppetry



PUTHALIKA PATRIKA

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Published by
Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC
and Social Substance

Registration no 419 of 2005

www.sphoorthitheatre.com

www.sphoorthitheatre.blogspot.in

<https://www.facebook.com/puppetnewsmagazine>

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Editorial Column

Padmini Rangarajan

Puppetry—a lesser-known art form?

There is a very extensive and interesting history behind the origin of puppetry. Puppetry has managed to endure as an art form for a significant amount of time thanks, in large part, to the human fascination with the process of animating inanimate objects in a dramatic fashion. This process comprises three components: the puppets themselves, the puppeteer, and the audience.

The audience is led to believe that the puppets have feelings and are alive and breathing because of the stillness, gestures, hand and limb movements,

and head tilting or twisting to the right or left. An actor is not a puppet, and a puppet theatre is not a theatre with actors. Puppet theatre involves more activity than spoken words. On the other hand, whether it is still, moving, or acting, a puppet has the same impact as an actor, if not more. This holds true whether the puppet is performing a still or moving scene.

According to my conversations with renowned folklorist scholars, there are at least two legendary accounts in India that explain the genesis of puppetry from an Indian point of view. They assert that shadow puppetry was the first type to ever be created, and that other forms of



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puppetry developed subsequently. I do agree for the reasons that we as humans have inhibitions and also going back to the early cave man's life journey, one's own moving shadow would have either

captivated or horrified them in the darkness. Both of these emotions would have been elicited in response to seeing one's own shadow moving. During the discussion, the scholars mentioned that apart from the Shiva Puranam tells a fantastic tale about it there are archaeological references point to the possibility that one of the caves in Girnar, Gujarat known as "Sita benga" may have been utilized as a shadow puppet theatre during the reign of King Asoka.

When I walked into the hall where the Aadhya Kala Folk Exhibition was being held



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at the Salar Jung Museum, Hyderabad my eyes could not help but be drawn to the old shadow puppets that were displayed a good distance away. These puppets seemed to be calling out to me to hear, share, and narrate their narrative as though they had spread out their ripped body parts and broken limbs in front of me. This did take me more than a decade during the course of the conversation with eminent folklore research scholars, it was brought to everyone's attention that in order to maintain and advance the puppetry art forms and the puppeteers themselves, the scholars had taken a significant step towards organizing shows and assisting the puppeteers with scripts and narration. In one such village in the Nalgonda district of Telangana state (former Andhra Pradesh State), more than one hundred households that were performing the shadow puppetry had given up the art form in order to earn bread for their very existence. This took place in a village where shadow puppetry was a popular form of



entertainment. Despite this, the researchers conducted an in-depth field research study with other students and scholars, and they devised plans to bring back the art form in the hamlet. For example, they gathered all of the old leather puppets so that they could have them redrawn and mended, and they held workshops to teach people how to make leather puppets. Well, but it survived for a short period and today, I got to hear that the art form is no more exiting in that

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village. Sadly, this is the fact that's been heard more often and this is also one of the reasons for the decline of the art form.

My research project submission on "Revival or study of the formerly existing traditional puppetry in more than two or more regions under the fellowship grant from the Ministry of Culture for all of



these years was not picked to carry on, and this is/was my unhappy destiny. Within the constraints, it is my desire to preserve this art form and to bring it to a level of prominence where it is no longer considered merely a lesser-known art form.



Sovanna Phum Art Association

Sovanna Phum is today one of the most lively and community orientated theatre groups in Cambodia. Situated on a bustling Phnom Penh Street it provides the opportunity for local people and international audiences alike to access the rich cultural heritage of the Cambodian people. The artists that are to be found here day after day, rehearsing and creating puppets, are not only graduates and students of the Royal University of Fine Arts. Like in times past, at Sovanna Phum you will also find artists who began as local children and first by watching and then by copying and finally by being employed they have been drawn into the dynamic life of the theatre.

Sovanna Phum (Golden era) is an independent Khmer art association. Started in

World Puppetry: Kingdom of Cambodia



Sovanna Phum Art Association

Khim Meak-Puppeteer

1994, the association was created in order to give Khmer artists the opportunity to perform their art and make a living. Led by founder Delphine Kassem and director and Shadow Puppeteer Master Mann Kosâl, Sovanna Phum aims to revive, preserve and promote the treasures of Khmer culture to local and international audiences (Every Friday and Saturday nights, once the paying audience has taken their seats for the weekly show, the theatre quickly fills with faces from the local neighborhood). Today Sovanna Phum consists of a dynamic network of 120 energetic professional artists. Their repertoire includes Shadow theatre, mask dance theatre, classical and folkloric dance, theatre, traditional music, circus and new performance creations. The theatre has also become a focal point for exchange between International and Cambodian artists.

Puppetry and Cambodia

An inscription on the wall of Baksei Chamkrong one of the temples of Angkor, can be translated thus; The wise, self-created Kambu (who represents the union of the lunar



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and solar lines) was given as if in marriage to the apsara Mera (one of the celestial dancers adored and honoured by the Cambodian people). These two became the mother and father of Cambodia. From the earliest of times culture and art have played a pivotal role in the lives of the Cambodian people.

Shadow puppetry, found throughout South-East Asia is powerful and mysterious in its immateriality, capturing the imagination of the people for thousands of years.

Even within the structured storylines every performance leaves room for improvisation. This allows the art form to remain a relevant, living part of the culture of the time, able to respond to the contemporary needs of the population.

The Puppet play performs a particularly important role in the cultural and religious identity of the Cambodian people. It is performed as both a homage to the gods that the play represents and a vehicle for



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communication with them. The performance acts to elevate both the performers and the spectators to a higher level. Performances begin with a ceremony dedicated to one or all of the principle divinities which include Buddha, Hindu gods and protective and ancestral spirits. This is a prime example of the fascinating cross-pollination of different belief systems in the culture of Cambodia.

There are three known forms of shadow puppetry in Cambodia; Sbaek Thom, Sbaek Doit and Sbaek Por. There is also evidence of the existence of wooden and clay puppets but there is very little known about these styles. In Cambodia, unlike the famous wayang kulit style of Indonesia, the three types of shadow plays are performed by a group of manipulators, not a single master. Traditionally all-male, today more and more women are becoming involved in the art form. The performances are accompanied by the Pin Peat Orchestra.

Historic tales of Cambodian Puppetry

The history of puppetry in Cambodia is open to much interpretation. The relationship

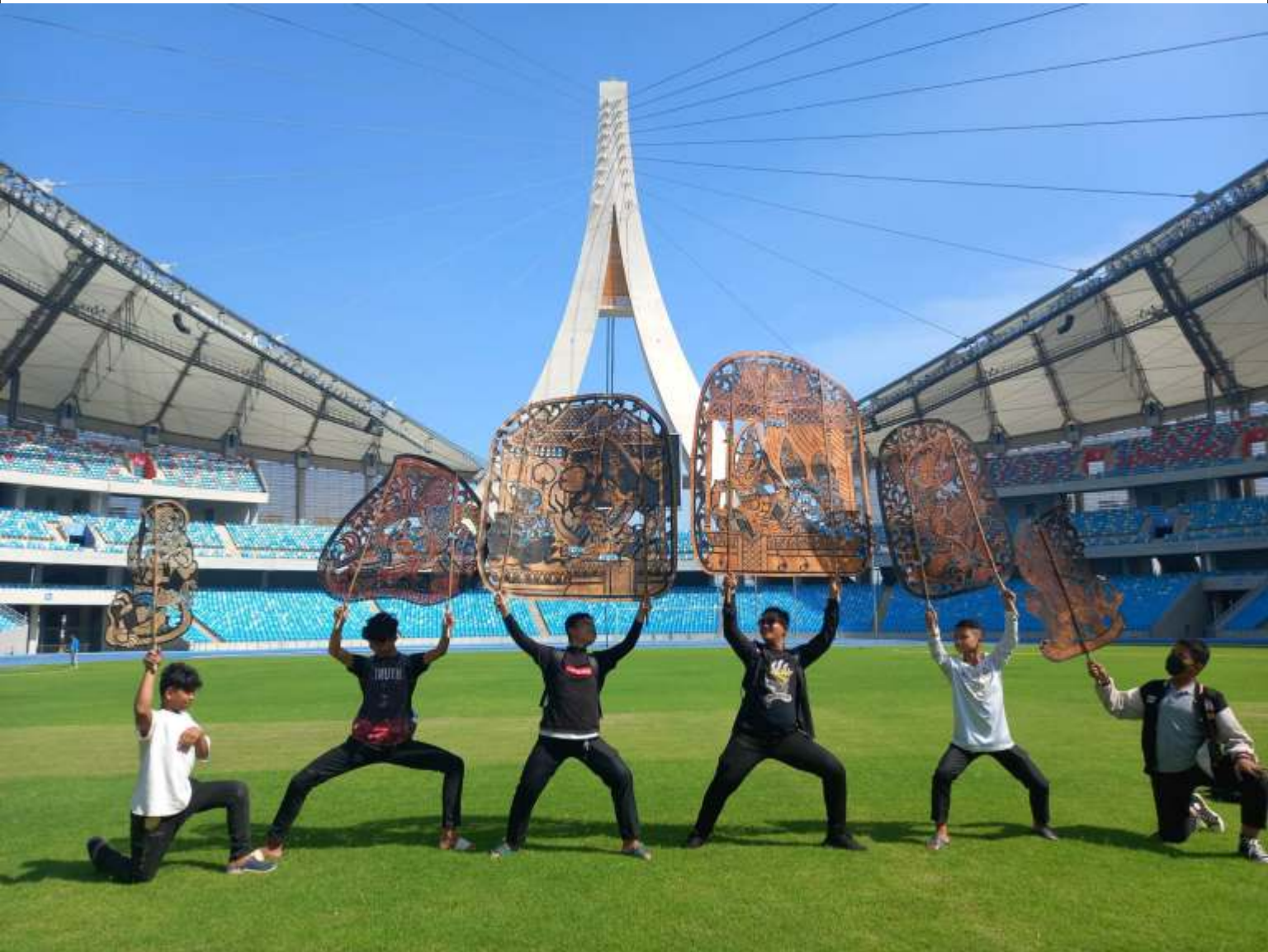




with Indian styles is undeniable, but the manner in which the art form was introduced and then absorbed into local traditions is not clear.

A pre-Angkorian stone inscription describes a Kutakta, a female puppeteer, performing in a religious ceremony for Svarasvati, the god of art and eloquence. This suggests that puppeteers existed in Cambodia prior to the 9th century.

There is another tale told which describes how, at the time of Angkor Wat, patterns for the bas relief sculptures were made using large pieces of leather with holes punched in them. One day, as an artisan held up one of these leather patterns, it was caught in the path of sunshine streaming onto the balcony and a mesmerising shadow was cast on the interior wall. Another tale tells of an Angkorian king who one day observed his



servant shaking clean one of the leather mats used on the of the palace. As it was held up, light streamed through hundreds of tiny holes and created beautiful shadows on the floor. Whether either of these tales accurately describe the birth of Sbaek Thom is unknown, but there is a common belief that this form came into existence during the Angkorian period.

Another interesting question is which came first – the performance of puppets or human dance/drama. This is a line of investigation which can be explored throughout Asia, and with many differing opinions. There are clear links between Sbaek Thom

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and Lakhon Khol, the male masked dance, in terms of both storyline and appearance. Whilst it is unknown exactly how one influenced the other, a stage actor performing in Siem Reap in 1997 commented, "the Sbaek Thom is the oldest, the most traditional kind of drama in Cambodia. In Ancient times people did not dare to show their bodies in public. First they used shadow puppets."

Large Shadow Puppet Theatre (Sbaek Thom)

Sbaek Thom, (literally large leather) is the Royal form of Cambodian puppetry. Also known as Nang Sbaek each puppet is a work of art in its own right created from an entire cow hide. With only a few exceptions each puppet depicts one or more characters posed within an ornate frame. Unlike most other forms of puppetry Sbaek Thom puppets have no articulated limbs. Along with its Thai cousin, Nang Yai, this puppetry form is unique in its aesthetic and performance style.

In Sbaek Thom performances the puppeteer and their puppet appears from behind





the screen to become completely visible to the audience and perform in the space between the audience and the screen. Manipulating the large puppets above their heads, the dance of the puppeteer is like a shadow dancing with a shadow, acts as a further expression of the character of the puppet. There are approximately 160 puppets in a full Sbaek Thom set. Used only to represent the stories of the Reamker, a complete performance of the would take 27 hours and has not been performed for many decades. The show is traditionally performed in the open air using a screen as large as 10m by 5m and lit by a pile of burning coconut husks placed on a table behind the screen. The audience is free to move between the front of the stage and the back.

In the recent years of turmoil, the Sbaek Thom style has been threatened by

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extinction. Following 1980, sets of sbaek thom have had to be remade based on scattered incomplete sets salvaged from different locations in Cambodia. Through the efforts of individuals such as Kossal Mann, Sbaek Thom has managed to survive, and has recently been inscribed by UNESCO as a treasure of intangible and oral culture.

Small Shadow Puppet Theatre (Sbaek Touch)

Sbaek Touch (literally small leather) is also known as Ayang or Nang Thalong and compared to Sbaek Thom more closely resembles the other shadow puppet styles Asia. Much smaller than Sbaek Thom and without a frame, these popular puppets have articulated limbs and moving jaws. The characters are drawn from both the Ramayana and contemporary life. The plays are traditionally performed using a screen approx. 4m by 2m, with the puppeteers seated behind. As with Sbaek Thom, the Sbaek Doit performance is accompanied by a pin peat orchestra.

The stories of the Sbaek Doit are more secular than religious, often based on ancient



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or contemporary folktales of everyday life. Unlike many other traditional forms of entertainment, Sbaek Doit is highly accessible to the wider population blending improvised humour and political comment with popular storylines. Historically played from village to village, Sbaek Doit is deeply loved by the people. It is unknown when the Sbaek



Doit style first appeared in Cambodia, although records indicate it originated in the village of Kampong Tayong in the Siem Reap province.

Sbaek Por

Sbaek Por was created in the Chaktomuk period (1859-1904) with the support of Queen Sisowath Kosamak Neari Rath. These puppets are smaller than sbaek thom but larger than sbaek doit, and unique for the fact that they are colorfully painted and played during the daytime and in front of the screen. These puppets have no moving parts and unlike teh wayang kulit, have no internal cutouts, but only superficial carvings detailed by teh colorful painting.

It is thought that these puppets were more commonly used to represent people rather than gods as their poses are more lifelike than those of the sbaek Thom. Although revived with the help of Unesco in 2001, there are currently no performances of Sbaek Por.



Indian Puppetry: Tamilnadu shadow puppetry history

Thol Paavai Koothu-Seventeen Generation

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

The art of shadow puppetry is known as Tolpavaikoothu in the Indian state of Tamil Nadu. "Tol" is short for leather, "pavai" is Tamil for "doll," and "koothu" is Tamil for "play." Villages are the traditional settings for this type of performance.

The literary masterpiece Thiruvacagam, which is known as the great south Indian philosophy and religion and was authored by the saint poet Manikavachagar around the years 8-9 C.E., has the oldest known mention to shadow puppetry. The poet bemoans his slothful existence, comparing it to that of a leather puppet with little more significance than that-(Tiruvacagam, Anandamalai hymn 3).



Kalaimamani Shri Muthu Chandran is from Thirumalaipuram Village, Kanyakumari-Nagercoil about the history of Tholpavaikoothu in Tamilnadu from his grandfather. According to his grandfather, the history of Tholpavaikoothu in Tamilnadu could be traced back to the period of the King Seforiji II (1798-1833) also known as King Sarboji in Tanjavur. It was under his reign that those who worked in shadow puppetry were elevated to the position of artists. Shadow puppeteers speak a dialect of Marathi that is unique to Maharashtra; hence their origins may be traced back to that state. Following the deaths of the rulers, these artists started nomadizing and moving out from Tanjavur to various areas of the region. When its history is retraced, it reveals

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that it has been passed down through 17 generations of 'Mandikkar' caste shadow puppeteers, which is revealed here.

According to Prof A K Perumal who has done an extensive study on the Shadow Puppeteers of South India and also the mentor to Kalaimamani Shri Muthu Chandran. Prof A K Perumal has watched the performance of Subba Rao-grandfather of Muthuchandran reveals that *"the art form began as a court or king's art under the Maratta monarchs, and it flourished under their patronage with the highest prestige due to their high regard for it"*. It is the Mandikar, a sub-division of the Kannikar caste, was thought to have moved to the southern part of Tamil Nadu as a result of the popularity of the folk performing forms Therukoothu and Bharathanatyam in the northern districts of the state.

It is interesting to note that recent research has also revealed that stories from the

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Ramayana were enacted with shadow puppets in southern districts that were visited by members of the Konar, Naidu, and Naickar castes.

In the districts of Madurai, Theni, Kanyakumari, Tirunelveli, Virudhu Nagar, Coimbatore, Chennai, and Chenglepet in the Indian state of Tamil Nadu, there were once Shadow Puppeteers, and there are still some Shadow Puppeteers living today and continuing the art form.

Prof A.K.Perumal continues that the overthrow of the monarchy and the establishment of a colonial system that subdivided the land into communities marked the beginning of a decline in the quality of life for nomadic people and their means of subsistence. Additionally, the advent of mass media was a primary element in the downfall of the art form, which drove artists to transition into other lines of work in order to sustain themselves financially.

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Furthermore, Professor A.K. Perumal maintains that Vaishnavite literatures are the focal point of the majority of the arts. It is accurate to say that the Mahabharatha serves as the primary source for Therukoothu and Bhagavathamela. The Ramayana source for the Oyil Attam. More than just Saivism, the Vaishnavam tradition is a significant impact on folk arts. The reason for this is that, in comparison to Vaishnavam, the aesthetic sense of Saivism is significantly low and dry . This is true all over India.

Muthuchandran is the seventh generation to continue with this art form. Tracing the family history from Krishna Rao -1, Muthu Chandran and his brother Muthu Murugan are illiterate and has led a nomadic existence for the past nineteen years, journeying from one village to another with his family members, children, and puppets.

According to Muthuchandran -*"despite the fact that my uncles were successful in getting their children into good schools, my father chose not to send me to school. We were moving from one hamlet to another, and I was travelling with my father and my family. We tented for more than 25 days in a particular village. Due to the fact that we were nomads, there was no opportunity for us to attend school. After I turned 25, my family and I decided to make our home in Thirumalaipuram. I have learned everything I know about performance simply through observation and the oral practice of knowledge."*



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The traditional Puppetry performance has undergone tremendous changes right from preparation, theatrical aspect, and performance over a period of time. This represents a significant change. This can be classified under three heads broadly: **Before Power Supply (Electricity), After Power Supply (Electricity)** -Use of petromax lights to halogen lights for the performance and **Permanent settlement**. All different sorts of light sources have been utilized by Muthu Chandran, beginning with castor oil lamps and progressing to LED lights.

Before Power Supply (Electricity): used Oil lamps were used. In Southern region they used of Pinnakottai oil lamps and northern region used and Castor Oil lamp. A



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shovel like thing will be hung from the roof and a 3-inch-wide wick is placed in a wider mud pot with oil placed in it. This will be lit and which will burn whole night for the performance.

Muthu Chandran's grandfather used a Castor oil lamp that was positioned over his head so that it would remain lit throughout the night. The oil drop from the earthen bowl kind utilized for lighting

purposes would be wrapped up over the head of the principal performer in order to keep it over his head. This was the reason why it was kept over his head. After a while, the hot oil would begin to drop, and occasionally it would land on the head of the performer, who would be awake the whole night while performing.

In addition, according to Professor A.K. Perumal, there would also be a toddy pot hanging from the ceiling near the oil lamp in the room. During the performance, a villager would supply the toddy, and the performer would continue to add oil while sipping the toddy as it was being provided to them. In the distant past, things were like this all the time.

Making of leather puppets -Skin from animals such as deer, goats and sheep was traditionally used as the principal building material for puppets by traditional puppeteers. On the other hand, according to the findings of my field research, the only animals that have been used to build puppets are goats and sheep, and in some instances, cardboard that has been created from paper. Back in the day, puppeteers in Tamil Nadu would make their puppets out of deer hide, goat hide, sheep hide, and sheep and goat skin, but predominantly goat and sheep skin.



Backstage during performance

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The skin is either collected or given away at no cost whenever there is a sacrifice ceremony in the temple, the community, or individual residences; however, they are required to make a reservation for it in a timely manner in advance.

According to Muthu Murugan, brother of Muthu Chandran who designs the puppets says that to make leather puppets, they use goat skin as the primary material. The preparation of the skin so that it may be used to make leather puppets is a tedious operation; a herculean effort is required to protect the leather from pests such as rats, cockroaches and rodents, in addition to the unpleasant odour that permeates the entire process. The animal skin spread over the sand by nailing it by stretching from all the sides. It is left in the open air to be dried under the sun for 2-3 days. Then it is wrapped in straw, sprinkled with water, and placed in a mud pot. The pot is then hung from a tree using a rope, and the process is repeated for one or two days. The hide begins to degrade during this time period. After scraping the hair from the outer and interior surfaces of the hide on the first day, it is then cleaned in rushing water in a nearby river or canal on the second day. After the hide has been cleaned, it is placed in a container that has been filled with water and left there for a few hours. The hide is then pulled tight and let to dry in the sun for a couple of hours, until it has the consistency of parchment. Sometimes a white towel is placed on top of the hide while it is being dried in order to ensure that any excess moisture is absorbed. Once it is totally dried then it is used for sketching using a piece of a



Muthu Chandran with his family members



Receiving award from Tamil Cine Comedian Star Thiru Senthil

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charcoal or a pencil. Then once the figure is complete, it is coloured.

However, it would be interesting to note that the characters involved in fighting or quarrelling, such as Uchi Kudumban, Uzhva Thalayan, Asuras, and Hanuman, are created out of goat skin, but Rama, Sita, and other soft characters are made out of sheep skin since goat skin is more resilient than sheep skin.

Additionally, the leather that is used right now is a processed variety of leather that is provided by the government and is known as factory leather sheets.

The shadow puppet screen that one sees now did not exist at the time of my ancestors. They just wrapped a white dhoti around it and tied it up”, --- Muthu Murugan revealed.

In terms of the colouring of shadow puppets, the **Olai Sayam** - palm leaf paints,



with Hon'ble Governor of
Puduchery and Telangana
States Dr Tamilisai
sundararajan

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which are also used for the colouring of traditional carpets called **Pai** have been in use for more than a century. These paints are used for the colouring of shadow puppets.

Traditional speaking in the folk art performances like Kalam Ezhuthum Paatum , theeru Koothu or be it Yaksha Gaana or Katha Kali the five main colours are widely used are black, white, red, yellow and green colour known as Pancha Varnam. However, today there are other additional colours like orange, violet blue colours are used too.

At present, chemical colours purchased from the local shops are used for colouring. Predominantly red, yellow,

green and blue water colours are used in different combinations. Black colour is used for drawing the outline and features. Then the puppets are ready to be fixed. The movable parts of certain puppets like the dancer, and clown will have joints at elbow, shoulder, neck and wrist, which are hinged together by strong thread. The puppet is then supported vertically with a bamboo stick that is longer than the puppet height. The stick is tied in 2-3 places with thread on the puppet leaving a portion of the stick protruding out. The protruding stick is used for handling the puppets. Puppets with movable hands will have additional bamboo sticks for manipulation during performance. In the Tamil Nadu tradition, there are only few characters like the dancer, comedian, ministers and also Mandodari, Surpanagai, Kaikeyi have movable hands. Sometimes, both the sides are coloured to show the two sides during performance. Intricate holes are made only on certain puppets to represent jewellery.

The size of Tamil Nadu shadow puppet varies with a minimum (small size) 9x8 inches to 32 x 20 inches maximum (medium to big size). The clown puppets are more or less of the same size. The main characters of the Ramayana episodes like Rama, Lakshmana, Sita, Ravana etc., are the biggest while the demon and dancers are of



With Ulaga Nayagan
Shri Kamal Hassan
Actor and Politician

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medium size puppets.

Earlier days, music instruments used during performance was from the nature. Harmonium was not used during performance, a bronze plate was used and wax would be place on it. Then a long tubular stem of night lily would be used and blown, the sound would reverberate the bronze plate and a loud sound would be produced which was the base sound similar to the shruthi. When Hanuman leaps over the sea and for asuras and demons fights special sound would be given by using the 'Bowra' musical instrument. This Bowra instrument is again made by the puppeteer with the help of palm leaf which is placed between two broom sticks by tying on both ends. A wooden pice clap sticks is used under the feet which is used during fight scenes to give sound effects. Todaythey use harmonium, mridangam, and Kinchara are used during

தமிழர்களின் பாரம்பரிய கலை தோல்பாவை கூத்து



17 தலைமுறையாக இந்த கலையை
நடத்திக்கொண்டிருக்கும் குடும்பம்

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the performance.

In terms of the text that serves as the foundation for the performance, all three of South India's states, namely Karnataka, Andhra Pradesh, and Kerala, adhere to a text. The Kamba Ramayanam, which is written in Tamil, is used as the source for the tholpavakoothi performed in Kerala. Shadow puppeteers in the states of Karnataka and Andhra Pradesh follow texts written in Kannada and Telugu. However, the Tamil Nadu Shadow Puppeteers do not work from a script that they can refer to.

Only by experience and observation have the shadow puppeteers of Tamil Nadu learned the oral text that has been handed down from one generation to the next. Written documentation of the ten-day oral performance of Ramayanam was afterwards compiled by Professor A. K. Perumal and turned into a book. In spite of



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this, Sri Ranganatha Ramayana serves as the foundation for various aspects of the performance, despite the fact that the Kamba Ramayanam is not followed exactly in the performance. They exclusively presented Ramayanam using shadow puppetry, and whole Ramayanam performance would last for a total of ten days. The play would begin with the birth of Lord Rama and end with



Gifting CM'S LeatherPuppet to Ho'ble Chief Minister of Tamil Nadu M K Stalin

his coronation as Sri Rama Patabhishekam-Bala Kadam, Ayodhya Kadam, Aranya Kadam, Kishkinda Kadam, Sundarakadam, and Yudha Kadam. Each portion of the performance known as a ghatam, would consist of more than one hundred songs.

Next, they perform the story of Dasakanta Ravana, often referred to as Mayil Ravana in Tamil. He resides in Pathala Lokam and is the genuine Mahi Ravana story, which is repeated for the following five days. Like Rama, goes to war, but it is Sita who kills by acquiring "Maha Kali" form. This is adaptation from Telugu. Then they perform Ashwamedha Yagam, Nallatanga, SatyaHarishchandra, Gyana Soundari play (based on Christian story).

Another unique feature of Thol Paavai Koothu of Tamil Nadu is it is one man performance unlike in other states wherein, it performed by a group of artists behind the stage. An additional performer who plays the percussion instrument provides support for the main artist. Today, however, Muthu Chandran's family is here to assist him while he is performing, and they are doing so alongside him. The person who provides the voice over for the puppets is considered to be the principal performer. It is fascinating to see that Muthu Chandran is capable of mimicking approximately 14-15 different voices during the performance.

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Padmini Rangarajan, Sphoorthi Theatre -STEPARC

"When a son or sons is/ are married, the head of the family offers 4-5 shadow puppets as a reward so that the individual can perform shadow puppets and earn sustenance for his family. This is a tradition that was followed by his ancestors back in the days when they began their lives as nomads and has been passed down through the generations. In this manner, my father was able to acquire his fair share of puppets, which he subsequently passed on to me. However, unlike my uncles and the other members of my family, I did not relocate on my own but instead remained with my father, and our family has maintained the same tradition of living as a joint family ever since"—shares Muthuchandran

The humour of Tamil Nadu's shadow performances sets them apart from those performed elsewhere. During the performance, the comedic elements tend to take up a larger amount of time and space than the more conventional performances. The rationale for this is that it ought to cover people of all ages, and particularly children. At the close of the 19th century, there was a greater prevalence of humorous expression. There are a variety of jokes told, each of which is received favourably by the audience. For example, the tale of Nalla Tangal is one that is fraught with misery and tragedy. Therefore, in order to lift the spirits of the audience, two make-believe comic characters **Uchi Kudumban** and **Uzhva Thalayan** are introduced, and comedic situations are staged. Similar kind of comic characters are all over the world. In Tamil cinema the popular comedian pair Senthil and Koundamani are replica of the comic characters of the shadow puppet plays. Here, one can see one character



Indian Puppetry: Tamilnadu shadow puppetry history

Thol Paavai Koothu-Seventeen Generation

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

beating the other and so is in today's cinema one get's see similar action played. How did these character came up in shadow puppetry is a question. Researchers say that it has probably travelled from land of China. It travelled through trading in Chola Kingdom

This Thol Paavai Koothu is performed by theAre-Marathi speaking Mandikar community in Tamil Nadu. If any other community wants to perform, then they have to take permission of the Mandikars through a ritual called 'Palkaa Baccha'.

According to Professor A. K. Perumal, there are study papers that offer perspectives that are marginally dissimilar regarding Shadow Puppetry and the puppeteers of Tamil Nadu. The Marathas did not invent the art form; it existed before they took over. *"During my field work research in the years 1985-1987, I had the opportunity to meet Shri K.L.Krishna Kutty Pulavar, a well-known Thol Pava artist from Kerala. He is a Chettiar and his ancestors came to Kerala from Chola Nadu. They bought their inherited traditional art of leather puppet performance called Thol Paavai koothu, which later became known as 'Tol Pava Koothu' During the course of my field research in the South, the majority of the older artists I spoke with claimed that they were Tamil speakers or Tamilians"*-adds Prof. A.K.Perumal.

To support Prof. A. K. Perumal's findings, I also came across the book 'Inside Drama House'authored by Stuart Black Burn, an American Researcher, scholar and author who did an elaborate study about Kerala's Thol Pava Koothu and identifies the Pulavars originally being Tamilian s from Chola kingdom. Thus, the Thol Paavai



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Koothu did exist in Tamil Nadu

"Prof A.K Perumal sir is my mentor, guide and philosopher. As I am uneducated and illiterate, it is his support that I am able to carry further with this art form. I discuss about the storyboard and script with him"- Shares Muthu Chandran.

*"For any new performance, I receive help from him. I record the story in the mobile phone and listen to too. After understanding the story, concept dn the characters we build the new puppet characters and I practice the dialogues, songs suitable to the story and perform. As I can only learn through oral listening"-*says Muthu Chandran.

Recently, Muthu Chandran performed a shadow play based on the life story of Devasahayam Pillai – (*Devasahayam Pillai was an Indian layman and martyr of the Catholic Church. He was canonized as a saint of the church by Pope Francis on 15 May 2022*). Similarly about Swami Vivekananda, Sooran Vadai during Sooran festival.

There are a total of twelve people in Muthuchandran's immediate family. His family and the family of his younger brother cohabit the same dwelling as a single unit. As far as he and his brother are aware, the only way for them to stay alive is to put on shadow puppet shows.

The younger brother of Muthuchandran is quite talented when it comes to making images for shadow puppets. Additionally, he is a very skilled player of the Mridangam, a percussion instrument.



Receiving award from the Hon'ble Governor of Puduchery and Telangana Dr. Tamilisai Soundararajan

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Muthu Chandran makes it abundantly evident that it is sad that the situation that Tamil Nadu Shadow Puppeteers currently possess is rather pitiful, and he conveys this opinion by saying that it is quite dreadful. In hindsight, he has the feeling that the majority of the troupes or possibly the families as a whole as a whole may have transitioned to other employment in order to keep their income. Many of them have given up the art form as it is visible in other states of our country. This is something that he has concluded as a result of looking back on the situation. It is his contention that none of the other members of the business are currently deriving the majority of their income from the performance of shadow puppetry. Even the puppets themselves are in need of significant maintenance at this point. Some of them have left the care of the

puppets to a well-known individual, while others have abandoned them in a remote corner of their home, covering them with a plastic sheet that fosters the growth of mould and attracts rats.

“Unfortunately, our people have forgotten the art and are no longer able to execute it with correct narration, despite the fact that there are philanthropists and



Receiving award from the Hon'ble Member of Parliament Kanimozhi Karunanidhi

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organizations that have stepped up to offer assistance in reviving the art form. The second point is that in order to make more money, they are now performing movie songs and using puppets. Thirdly, they are not demonstrating any interest in the preservation of the art themselves and are solely anticipating assistance from an external source"- concludes Muthu Chandran.

Awards and Rewards:

Muthuchandran has been awarded with the title "Kalaimamani Award " by the Hon'ble Chief Minister Shri Edappadi K. Palanisamy in 2018

"acme Book of Awards -Ulaga Sadanai" award extended by Loyola Groups Chennai in 2019

"Mannu Maravum" Award from Hon'ble Governor of Telangana State and Puducherry Dr. Tamilisai Soundarajan in 2022

"Kalai Elaikiya" Award from Hon'ble Member of Parliament from Thoothukkudi Constituency Kanimozhi Karunanidhi 2023

"Maravu Kavalar" Award received from legendary Cine Comedian Actor Thiru Senthil in 2023

Ministry of Culture extended financial assistance and organized under the Chairmanship of Music Director Thendral Isai Deva and Bharathnatyam Exponent dancer Smt Chitra Vishweshwarn for conducting training for 25 youth in Thol Paavai Koothu in 2014.

Hon'ble Chief Minister of Puducherry Natesan Krishnasamy Rangasamy awarded in 2010



Indian Puppetry: Tamilnadu shadow puppetry history

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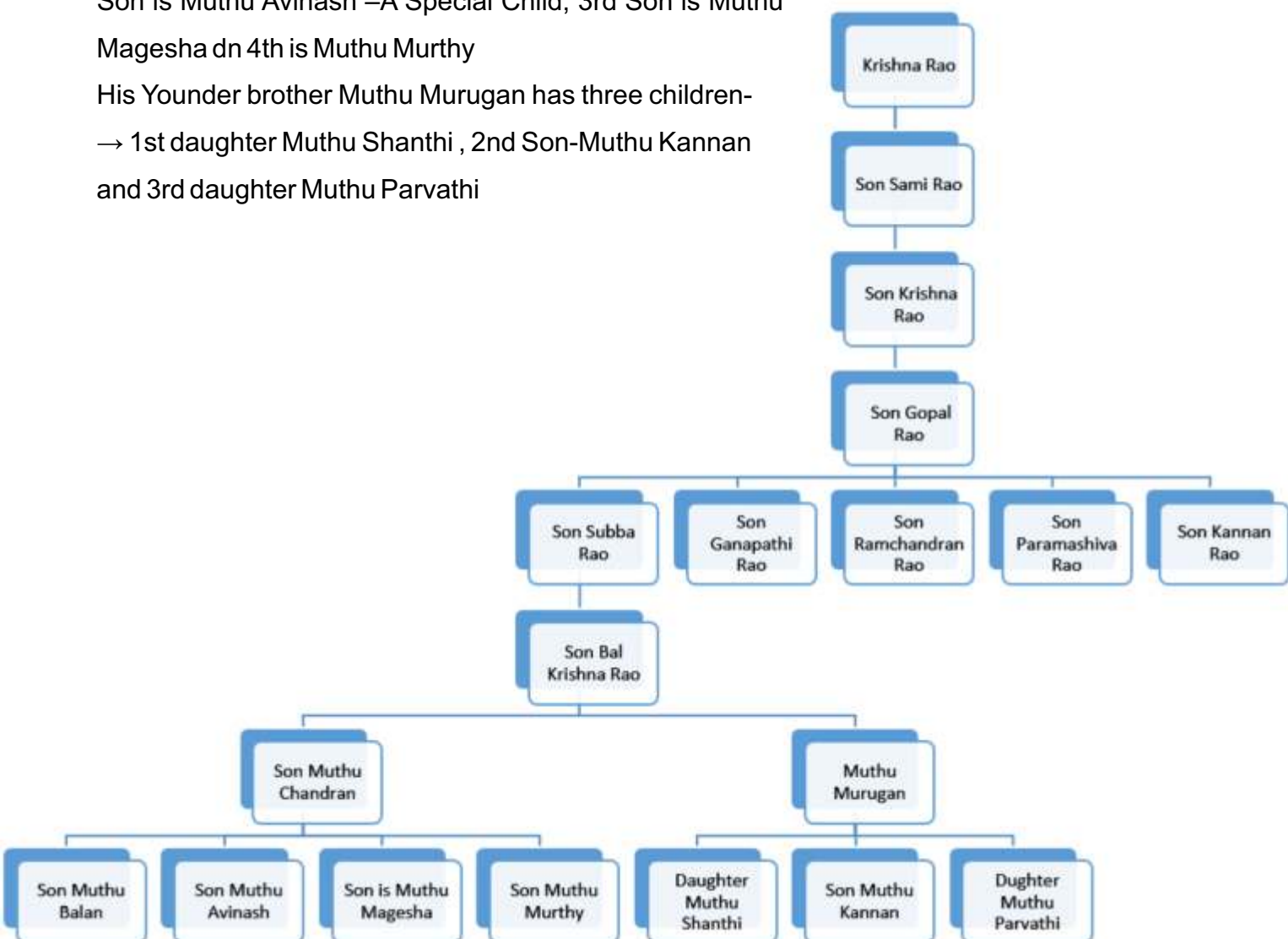
Family Tree

Muthuchandran is the seventh generation to continue with this art form. Tracing the family history from Krishna Rao → Son Sami Rao → Son Krishna Rao → Son Gopal Rao → He had Five Sons- 1st son was Subba Rao -1900-2005 (He lived for 105 years) 2nd Son Ganapathi Rao- 3rd Son Ramchandran Rao, 4th Son Paramashiva Rao and 5th Son Kannan Rao

Subba Rao's Son → Son Bal Krishna Rao (1920-1995), He has Three Sons-(not much is known about the third son) → Son Muthu Chandran (1975- till date) and Muthu Murugan-his family continuing with art form.

Muthu Chandran has Four Sons → 1st son Muthu Balan 2nd Son is Muthu Avinash –A Special Child, 3rd Son is Muthu Magesha dn 4th is Muthu Murthy

His Younder brother Muthu Murugan has three children- → 1st daughter Muthu Shanthi , 2nd Son-Muthu Kannan and 3rd daughter Muthu Parvathi



Abhyasa Vidyalayam

Y V Krishna, Principal

Enhancing Language Exploration in Primary Classes at Abhyasa Vidyalayam by Letting Loose the Magic of Puppetry

Language is a gateway to a world of imagination, expression, and connection. In the realm of education, it is vital to nurture the natural curiosity and innate creativity of young minds.

Abhyasa Vidyalayam, a beacon of innovative teaching methods, has embarked on a captivating journey to cultivate language exploration in their primary classes. With a sprinkle of enchantment, they have embraced the art of puppetry, creating a symphony of words, body movements, vocal expressions, and facial gestures.

The journey begins with the understanding that children effortlessly immerse themselves in the wonders of language. They absorb words like sponges, delighting in the magic of storytelling and imaginative play. Abhyasa Vidyalayam has recognised the power of harnessing this natural inclination and has woven it seamlessly into their



Abhyasa Vidyalayam

Y V Krishna, Principal



educational fabric. By integrating puppetry into their environment, they have unlocked new dimensions of expression, enriching the linguistic tapestry of their students.

Drama has long been an integral part of Abhyasa Vidyalayam's language programme, but the addition of puppetry has breathed fresh life into their classrooms. It serves as a transformative medium, enabling students to transcend the boundaries of stage fright and take flight in the realm of their imagination. Puppetry, with its vivid characters, allows young learners to explore various emotions, embody different personalities, and communicate with nuance and subtlety.

Immersed in this whimsical world of puppetry, the students embark on a captivating

Abhyasa Vidyalayam

Y V Krishna, Principal

journey. It begins with the quest for engaging stories as they delve into the library's treasure trove of literary wonders. Each student becomes a narrator, sharing the tales that have captured their hearts. The class becomes a vibrant forum where the stories are shared, discussed, and celebrated. Through the collective wisdom of their peers, the students identify the most captivating stories, setting the stage for their puppetry adventure.

With stories in hand, the young wordsmiths gather in groups of four or five, their minds teeming with creativity. They become the playwrights, sculpting dialogues that resonate with the essence of puppetry. The characters come alive on paper, their personalities taking shape in elaborate descriptions and dialogues that reflect the unique puppetry format. In this wondrous dance of imagination and penmanship, teachers guide their students, nurturing their budding talent and weaving the threads of storytelling into a symphony of words.

Once the scripts are crafted, it is time for the students to breathe life into their puppet



Abhyasa Vidyalayam

Y V Krishna, Principal

creations. Puppets emerge from the students' nimble fingers, fashioned from materials ranging from delicate paper to plush fabrics. Some puppets cast mysterious and intriguing shadows, while others are brought to life through the gentle embrace of a child's hand. Each puppet becomes a vessel, a conduit for the characters that inhabit the vibrant world of their stories.

Guided by their dedicated teachers, the students embark on a voyage of practice and refinement. They explore the subtleties of body language, meticulously curating every gesture and movement to convey the depth of their characters. Vocal expressions are honed as they modulate their voices to encapsulate the emotions that course through their stories. Facial expressions become a vivid palette, painting the inner landscapes of their characters' hearts.

The culmination of their efforts brings forth a grand performance, where the students' puppetry masterpiece takes centre stage. But it is not just the final presentation that holds significance. The journey itself carries profound value, shaping the students'



Abhyasa Vidyalayam

Y V Krishna, Principal

behavioral outcomes, skills, and social aptitude. Through puppetry, they learn teamwork, collaboration, and the importance of active listening. They develop empathy by stepping into the shoes of their characters and experiencing the range of emotions they portray. They conquer stage fright, standing tall and confident as they navigate the intricacies of their performance. With every step, puppetry becomes a catalyst for personal growth and self-expression.

In addition to the primary students' involvement in puppetry, the senior students generously dedicated their time on a Saturday to create a puppet theater for the school. Using wooden planks, they constructed a sturdy frame with screens that can be attached or changed using Velcro. The theater also includes provisions for stationary shadow puppets during the puppet show. It is portable and has a self-standing arrangement, along with lighting arrangements to enhance the performances.



Abhyasa Vidyalayam

Y V Krishna, Principal

To further enhance the puppetry skills of the students in 4th and 5th classes, they were given guidance on making their own puppets. Using cardboard and thick sheets of paper, the students learned how to cut out different body parts of the puppets and attach them in a way that allows for movement. They also gained an understanding of the correct placement of sticks to balance the puppets during manipulation. Some students even experimented with creating coloured shadow puppets by removing specific parts of the puppet and attaching transparent coloured film in their place. The process of puppet making became an engaging and insightful activity for both students and teachers alike.

Expanding their repertoire of puppetry techniques, Abhyasa Vidyalayam has recently begun exploring the creation of glove puppets and puppets made from various throw-away materials. They organized a workshop conducted by Mrs. Renu from



Abhyasa Vidyalayam

Y V Krishna, Principal

Hyderabad, who shared her expertise in puppetry. During the two-day workshop, students enthusiastically used plastic bottles, cardboard boxes, socks, tumblers, caps, and many other discarded materials to make approximately 100 puppets. This workshop emphasised the concept that any material can be repurposed to create unique and imaginative puppets.

Beyond the realms of language and communication, puppetry in the classroom fosters a myriad of invaluable skills. Students develop critical thinking as they adapt stories to suit the puppetry format, considering the logistics of puppet movement and interaction. They learn to analyse and interpret text, delving into the depths of storytelling to extract its essence and convey it through their puppets. Problem-solving skills are sharpened as they navigate the challenges of crafting and manipulating their puppet creations.



Abhyasa Vidyalayam

Y V Krishna, Principal

The enchanting world of puppetry transcends the boundaries of language itself, encompassing a holistic range of cultural, emotional, and cognitive development. As the students immerse themselves in this captivating art form, they become cultural ambassadors, weaving tales that honour their heritage and celebrate diversity. Puppetry provides a platform for them to explore different cultural narratives, fostering a deep appreciation for the richness of their own traditions and those of others.



Abhyasa Vidyalayam

Y V Krishna, Principal



Abhyasa Vidyalayam's pioneering approach to puppetry in language classes has not gone unnoticed. The success of their endeavours has inspired teachers and schools far and wide to follow in their footsteps. From bustling cities to remote villages, the magic of puppetry has found its way into countless classrooms, enriching the educational experiences of students across the nation.

At Abhyasa Vidyalayam, the cultural spectacle of puppetry has become a cherished tradition and an eagerly anticipated event that punctuates each academic year. The transformative power of this art form has woven its way into the very fabric of their primary school language classes. With heartfelt gratitude, they extend their appreciation to the teachers who fearlessly embraced this world of puppetry, nurturing the creative sparks that now burn brightly in the hearts of their students.

Abhyasa Vidyalayam

Y V Krishna, Principal



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www.linktr.ee/abhyasavidyalayam<https://www.facebook.com/malkrigama>
<https://www.youtube.com/@abhyasavidyalayam>

In conclusion, Abhyasa Vidyalayam's endeavour to integrate puppetry into their language classes has unearthed a treasure trove of linguistic exploration. Through the whimsy of puppetry, students traverse a realm where words and expressions come alive, fostering creativity, confidence, and a deep love for language. The inclusion of senior students' puppet theater creation and the guidance provided to the 4th and 5th class students in puppet making, along with the exploration of glove puppets and puppets made from throw-away materials, have further expanded the horizons of puppetry at the school. As the tale of their success spreads far and wide, more and more schools embark on their own journeys into the enchanting world of puppetry, forever transforming the way language is experienced and celebrated in classrooms across the nation.

For Visual details of this essay please visit : www.tinyurl.com/avmpuppetry.

PNA Theatre Events of the Month

Events in May 2023

Mentor: Subhasis Neogi



सिटी लाइफ 23-05-2020

CHANDIGARH, SATURDAY, 23/05/2020 . 02

आलू, बैंगन, खीरे की पपेट लुक सुनाएगी कहानियां

Vegetables Puppet

थिएटर आर्टिस्ट सुभाशीष नियोगी ने वैजिटेबल पपेट्स बनाए हैं। जिन्हें वह स्टॉप मोशन एनिमेशन फिल्म का रूप देंगे।

शिवो मिश्रा | लॉग

मिर्च, आलू खीरा, भूँसिया, घबूँस, शिमलामिर्च, आटा और बैंगन से तैयार किए गए किरदार। हालाँकि यह सब सुनने में बड़ी अटपटी लगेंगे, पर ऐसा सब में संचय है। क्योंकि

क्रिएटिविटी को कोई सीमा नहीं है। दरअसल, सचिवियों से बने जिन किरदारों को बाल हो रही है यह असल में वैजिटेबल पपेट्स हैं। जिन्हें थिएटर आर्टिस्ट सुभाशीष नियोगी ने बनाया है। उन्होंने तरक-तरक की सचिवियों को आठ से दस किरदारों की श्रेण दी है। कहीं इंसान, कहीं इन्सेक्ट जो कहीं किमी और फन एनिमेट के साथ किरदार। यह किरदार एक स्टॉप मोशन एनिमेशन फिल्म का हिस्सा बनेंगे। जैसे ही उन्हें एनिमेशन का रंग मिलेगा यही कैरेक्टर बनेंगे, चूँटें, जंघनें, खंजोरे और सड़ेंगे भी। इन सभी के मिलने से एक शर्टे स्टोरी तैयार होगी। इस तरह वैजिटेबल पपेट्स बनाने के बारे में बताते हुए बोलते कि दस साल पहले सचिवियों से पपेट्स बनाने बच्चों के लिए, ताकि उन्हें फुल केप्युन के बारे में बताया जा सके। खाने में बचपने सचिवियाँ ऐसी हैं जिन्हें खो खाने से बचा करते हैं। पार उसके बाद पिज्जा-बर्गर का जमाना आया। ऐसे में वही पपेट्स लिंक नहीं रखी जा सकती थी। वही एनिमेशन में इंसान को जगह ले जो। एनिमेशन में तकनीकों को खींचा जाता फिर कंप्यूटर किया जाता। जिससे

इसलिए यह कैरेक्टर खास



इंटलेक्चुअल बैंगन और जोकर आलू। बैंगन को दिल के लक इंटलेक्चुअल लुक ने बोर्ड और प्रोटेक्शन से प्रजेंट किया है। वहीं जोकर को मिक्स-जुक्स पसंद होता है। आलू और पॉपिन से उसके कही मरानाबन दिखाना है।



गुमैल कैटरपिलर यह शरीर ले बनकर जब क्लमटाइड कल जले वाला कैटरपिलर है। जिसे गुमैल पिछाया जवा है। उसके लींग को जिरों से, पर ले जयक टोनों को जडिअत की रीटिफरों से और फेज से अंको बवाई है।

पढ़ाकू शिमलामिर्च जैसे शिमलामिर्च को पढ़ाकू लुक भी है। जिसे कटआउट के बड़े धारों, आटे से उत्कृष्ट धर टोने स्पेकर रिपेट किया है।

स्टॉप मोशन एनिमेशन को एक स्मूट फिल्म तैयार हो जाती। सुभाशीष बोलते, इन किरदारों को गढ़ने की प्रेरणा बंगाल के नयी पिल्लुन इन्फेक्टर व डायरेक्ट सत्यजीत के पिता सुकुमार रीष रहे। वो अपने कविता के लिए वैजिटेबल से कैरेक्टर क्रिएट करते। जैसे कोई अलग किस्म का जानवर बना दिया। जैसे ही मैं

भी आठ से दस किरदार तैयार किए है जैसे पढ़ाकू शिमलामिर्च, जोकर आलू, मिर्चो कैटरपिलर, इंटलेक्चुअल बैंगन, मसतपौला खीरा व फनी बैंगन। इस तरह वैजिटेबल पपेट्स से आठ अंफि बॉक्स सोचने को कॉरिशा को है जो आम इंसान में जान डाल सकते हैं। इस तरह हर कैरेक्टर के मुह पर स्टोरी बन सकती है।



PNA Theatre Events of the Month

Events in May 2023

Mentor: Subhasis Neogi

PNA
presents
Online Workshop
For Teachers & Parents
Coping with Stress

On 27th May, 2023 at 10am - 11am

Guest Speakers:

i) Dr Jyoti

Assistant Professor
S C Gupta Awardee
Clinical Psychologist
Government Medical
College and Hospital, Chandigarh

ii) Navneet Kaur

Clinical Psychologist
Government Medical
College and Hospital, Chandigarh



Performance at Samarth Jiyo

Nandini Munjal: Social Substance



Art and Science: A hand in hand



Social Substance Events of the Month

Various Events
Details available at

<https://www.facebook.com/groups/socialsubstance>

Art Workshop at Elante Mall, Chandigarh Ms. Puneet Madan



For Special Abled People, Art is a Therapy

CHANDIGEDI

स्पेशली एबलड बच्चों को एक्रेलिक पेंटिंग, टाई-डाई और ब्लॉक प्रिंट करना सिखाया

Workshop

ग्रुप सोशल सबस्टांस ने सेक्टर-15 के संस्था समर्थ जियो में स्पेशली एबलड बच्चों के लिए दो दिवसीय वर्कशॉप का आयोजन किया। इसमें 21 बच्चे हिस्सा बने।

किर्ति रिपेरेट | चंडीगढ़

देखो बच्चों, कितना सुंदर प्रिंट आया है। फैब्रिक पर प्रिंट मेकिंग देखकर एक्साइटिड होते बच्चे। तालियां बजाते और कहते कि इसे हमने बनाया है। ठीकी, हमें भी यह सिखाओ। कुछ इसी तरह का माहौल मिला सेक्टर-15 के संस्था



एबलड बच्चों के लिए दो दिवसीय आर्ट वर्कशॉप रखी गई। इंटरनेशनल आर्टिस्ट पुनीत मदान ने ऑटिज्म और सेरिब्रियल पालसी से ग्रस्त 21 बच्चों को एक्रेलिक पेंटिंग, टाई एंड

ने बताया- वर्कशॉप का मकसद बच्चों को एंज कराना है। हालांकि जो स्पेशली एबलड बच्चे होते हैं उनकी जरूरतें अलग होती हैं। जिसे समझकर ही उनसे डील किया जाता

आर्ट थैरेपी है। आर्ट वर्कशॉप की एक्टिविटी से उनका मेडिटेशन होता है और माइंड भी रिलेक्स रहता है। इस तरह की एक्टिविटी से उनमें एक्साइटमेंट पैदा होती है। वे जुड़ते

वुडन ब्लॉक, स्टोन और ड्राइड वुडन पीस इस्तेमाल किए

उन्होंने बच्चों को बताया कि कॉटन पर ही टाई-डाई करना असन होता है। इसके लिए काइट फैब्रिक लेना होता है और उसे पहले रंग में ड्राई करना है। फिर कपड़े को तुलाना है और उसके बाद उसे प्रेस करना है। वहीं अगर ब्लॉक प्रिंट करना है तो उसके लिए ड्राइड फैब्रिक को इस्तेमाल कर सकते हैं। इसके लिए डिजाइन वाले ब्लॉक जल्दी नहीं हैं। फल्टर के डिजाइन, ड्राइड वुडन के टुकड़े का भी इस्तेमाल कर सकते हैं। इससे फैब्रिक में अलग डिजाइन बनता है, क्योंकि हर चीज की अपनी रंग है। पहले पेपर प्लेट पर एक्रेलिक कलर डाले फिर उसमें लुड या स्टोन को ड्रिप करते और उसे फैब्रिक पर धीरे-धीरे तरह डिजाइन बनते थोड़ी थोड़ी दूरी पर लीटेंज में लगाओ। इतने अगली पंक्ति मुआधिक कलेरल व एक्टिवेट डिजाइन बन जायगा।



इनमें कुछ स्लो लनर्स हैं तो कुछ बात करने में हिचकिचाते हैं। इनके हाथ फकड़कर रंग में ड्रिप करके बातना होता है कि इस तरह करो। पुनीत ने बच्चों को मटीरियल दिया

के लिए पांच-छह बार कपड़े को कलर में ड्रिप करना होता है। वहीं जो बच्चे आराम से सीखते हैं उनसे हाथ फकड़कर कपड़े को ड्रिप कराया। फिर फल्टर वाले ब्लॉक और ड्राइ

Social Substance
Events of the Month





Summer Camp

Time to get
Rejuvenated

Jun 3-5, 2023
9 AM-11AM

Activities

Lippan Art
Balloon painting
Cup painting in fluid Art style
Fluid Art
Basic Calligraphy
Charcoal painting
Mixed Art style
Cheese Style painting
Calligraphic Quotations
Reflections

Workshop Preparation

शैडो थिएटर वर्कशॉप के लिए प्रॉप्स मेकिंग शुरू

छड़ीग्रह | जून के महीने में शहर में तमाम वर्कशॉप का सिलसिला शुरू हो जाएगा। इनमें एक वर्कशॉप सेंट्रल स्टेट लाइब्रेरी में 5 से 10 जून को आयोजित होगी। यह छह दिवसीय थिएटर वर्कशॉप रहेगी। इसमें 'शैडो थिएटर' करने के गुरु बतार जाएंगे। इन दिनों इस वर्कशॉप के लिए आर्टिस्ट लाइब्रेरी में पौएनए की टीम के सहयोग से प्रॉप्स तैयार कर रहे हैं। टीम के देवायन ने बताया- खाइंट स्क्रीन पर शैडो थिएटर को परफॉर्म करते हैं। आमतौर पर इसे प्री-रिकॉर्डिंग



ट्रेक्स पर परफॉर्म किया जाता है। इसमें काफी प्रॉप्स और मास्क का इस्तेमाल किया जाता है। इसमें विभिन्न साइज, रंगों की लाइट्स इस्तेमाल होती है।

इसी शैडो थिएटर के लिए प्रॉप्स मेकिंग वर्कशॉप चल रही है, जो चार स्टेप्स में पूरी होगी। पहले स्टेप में आइवरी शीट और सैलफेन पेपर और कैंची की मदद से लाजर देन लाइफ मास्क और प्रॉप्स की मेकिंग होगी। दूसरी में बैकग्राउंड सीन के विजुअल्स को ग्लास पेंट के जरिए तैयार किया जाएगा। तीसरे में स्क्रिप्ट को याद करके रिकॉर्डिंग किया जाएगा। चौथा, रिकॉर्डिंग के साथ रिकॉर्डिंग की जाएगी और फिर स्क्रीन के पीछे प्रॉप्स से परफॉर्म करेंगे।

Upcoming Events

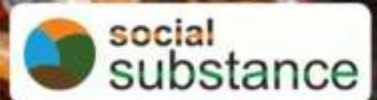
Bhai Ghanaiya Ji Institute of Health Panjab University

- *it is a paid camp
- **Participants have to pay directly to the artist
- ***Seat has to be booked with artist in advance

For more information and booking

9888265500

Ms. Puneet Madan



Camp

Summer

Upcoming Events

Jun 3-5, 2023
9 AM-11AM

Art Therapy

Bhai Ghanaiya Ji Institute of Health
Panjab University

Time to get Rejuvenated

*it is a paid camp

**Participants have to pay directly to the artist

***Seat has to be booked with artist in advance

For more information and booking

9888265500

Ms. Puneet Madan

Activities

- Lippan Art
- Balloon painting
- Cup painting in fluid Art style
- Fluid Art
- Basic Calligraphy
- Charcoal painting
- Mixed Art style
- Cheese Style painting
- Calligraphic Quotations
- Reflections

Upcoming Events

INTERNATIONAL PUPPET THERAPY TRAINING *THE THERAPEUTIC DIMENSION OF ANIMATED FORMS*

SUMMER 2023 IN **BARCELONA**

JULY 11th to 15th
From Tuesday to Saturday
10:00 to 18:00 hrs



RESEARCH



CREATION



THERAPY



EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
Education, Development & Therapy
Education, Desarrollo & Terapia
#educallinterep #educallinterep

puppettherapybcn@gmail.com
www.munecoterapia.cl
@munecoterapia



Creative and Engaging **STORYTELLING** for Teachers



with
**David
Heathfield**

Upcoming Events

Registration [LINK](#)

www.eventbrite.com/e/creative-and-engaging-storytelling-for-teachers-certificate-tickets-617097424007

MASTERCLASS GRATUITA

Escribir para Hacer Títeres

4 Claves de Dramaturgia para Teatro de Títeres y Objetos



por Pablo Sáez



Jueves 11/5

18 h Arg

17 h Ch / Bol

16 h Col / Ec

15 h Mex

23 h Esp / It

Vacantes limitadas
Inscripción por mail

Quiero participar



pablosaeztiteres@gmail.com



Upcoming Events Chandigarh Press Club

presents

ACTING & PROP MAKING WORKSHOP for children

VENUE

CHANDIGARH PRESS CLUB
SECTOR - 27, CHANDIGARH

DATE & TIME

MAY 27 - JUNE 11 2023
9 AM - 11 AM

RESOURCE PERSON

Subhasis Neogi

(Nekchand & SODEFA Awardee)



Devayan Sen

Visual & Performing Artist



Upcoming Events | Chandigarh Press Club

presents

"OUT OF THE BOX" HANDS-ON WORKSHOP

Workshop focusing on Drawing, Painting, Paper Crafting, Sculpture

Venue

Chandigarh Press Club,
Sector- 27, Chandigarh

Date

27th May – 11th
June 2023

RESOURCE PERSON
Subhasis Neogi
(Nekchand & SODEFA
Awardee)





Upcoming Events

T.S. CENTRAL STATE LIBRARY SECTOR 17, CHANDIGARH SUMMER FEST 2023

DATES	ACTIVITIES	RESOUCRE PERSON
1st JUNE & 2nd JUNE	FLUID ART BALLON PAINTING	PUNEET MADAN
3rd JUNE & 5th JUNE	DIARY COVER DESIGN ART GAME THROUGH ART	DEEPTI GUPTA
6th to 10th JUNE	SHADOW THEATRE WORKSHOP	SUBHASIS NEOGI

For Library members 7-14 years old
To Register, message membership number on
library whatsapp number - 7719598009

 Time : 10:30 AM to 1:00 PM

Patron

Mrs Neelam Bansal
Library Incharge

Organiser

Dr. Neeza Singh
Librarian



Upcoming Events



*Divisional Library (S),
Sector-34, Chandigarh*

Organizing



The Lion with Wings

Shadow Theater

12th June-17th June

10:30 a.m.-12:30 P.m.

Children Section



By

Mr. Subhasis Neogi

Nek Chand Excellence awardee

President of PNA-The puppet theater, Chandigarh

List of material

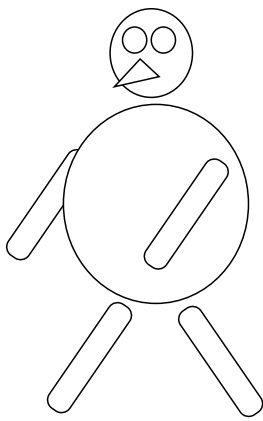
- Ivory Sheet (Full) - 3
- Wooden Sticks/Bamboo Sticks - 2 Ft.
- Scissor, Cutter, Fevicol & Fevibond.
- Brown, & Transparent Adhesive tape- 2 Inch
- Color (Paint + Brush + Bowl for water + Towel)
- Fevicol & Fevibond.
- Decorative Materials & Color Adhesive tape.
- Feathers.

Note- All the participants are requested to bring the material required.





Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: June 22, 2023



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art



Cam Art



WASTE TO WEALTH TIPS

Dot Art / Pointillism

Step 1: Draw a Circle with pencil & Compass (Any Size)

Step 2: Imagine any object or creature & draw the Outline with Pencil in Circle's Center place

Step 3: Need to fill different part of your drawing in differentiate colour DOTS with sketch pens

Step 4: You can apply contrast coloured DOTs at background of the drawing

Step 5: In dot art no lines r visible, so pls, erase lines u drawn in pencil

Step 6: When completed the Foreground & Background, cut it in round Shape & Hang or paste in your room



Tanishka
Class 7
Mount Carmel, Chandigarh



Material Required:

- 1) Art Sheet
- 2) Compass
- 3) Pencil/Eraser/Sharpner
- 4) Sketch Pens
- 5) Scissor



WASTE TO WEALTH TIPS



27000 KG
of used things
regulated
so far



For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

Artists, Art lovers, Parents, Teachers and Anyone Passionate towards traditional arts, visual arts and folk arts are welcome to contribute articles for Puthalika Patrika Puppetry News Magazine

[**puthalikapatrika@gmail.com**](mailto:puthalikapatrika@gmail.com)

Published by

Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC
and Social Substance

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